

Journal of The American Institute of
ARCHITECTS



SIR JOHN SOANE

March, 1952

A Statement by President Stanton

The Ann Arbor Conference

A Mission to Denmark

Little Old New York

The Avery Library

Books & Bulletins

The Church and Its Architecture

35c

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MARCH, 1952

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CONTENTS

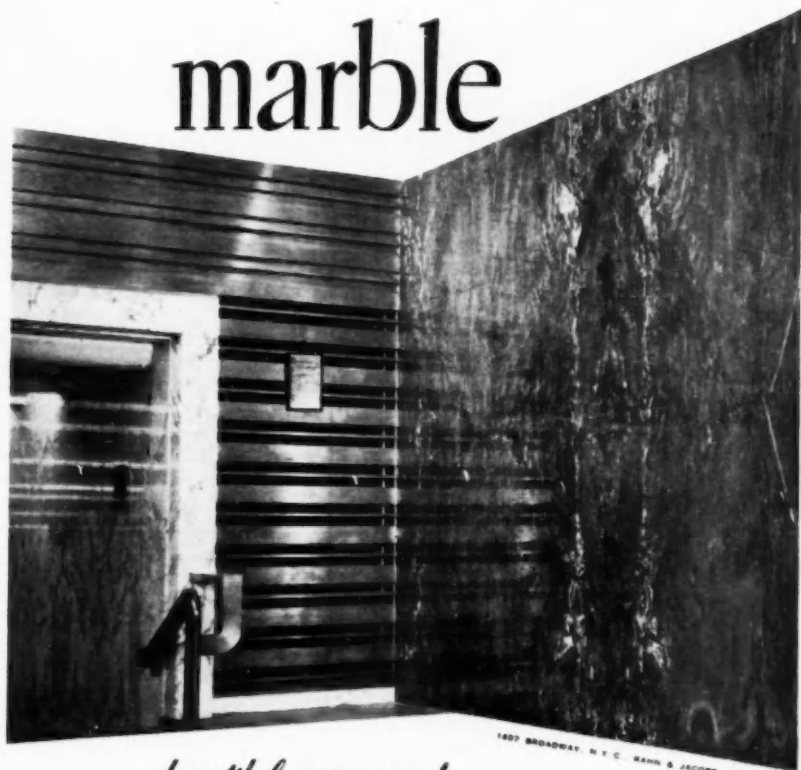
The American Architectural Foundation	99	Architects Read and Write:	
By Glenn Stanton, F.A.I.A.		What Price Deans?	129
Little Old New York	100	By Alfred Shaw, F.A.I.A.	
By E. James Gambaro		Climatology and Good Judgment	131
The Ann Arbor Conference	109	By Wilbur H. Tusler	
By Wells Bennett, F.A.I.A.		Architects Do Read Occasionally	132
A Mission to Denmark	115	By C. Godfrey Poggi	
By Julian E. Berla		Books & Bulletins	134
Honors	118	Are You Going to Morocco?	136
Preamble for a Building Code	119	Scholarships and Fellowships	139
By Henry Tideman		A Lecturer from Belgium	139
The Avery Library	120	Calendar	140
By Charles Allan Barrett		The Editor's Asides	141
The Church and Its Architecture	124		
By George B. Allison			

ILLUSTRATIONS

Cover Portrait: Sir John Soane, 1753-1837	
Skyline of New York	103
New York City Hall, John McComb, Jr., Architect	103
Trinity Building, Richard Upjohn, Architect	104
Map of New York Drawn by E. James Gambaro	106
State Office Building, Annapolis, Md.	137
Henry Powell Hopkins, Architect; Laurence Hall Fowler, Associate	
Municipal Building, Evanston, Ill., Council Chamber	138
George B. Eich, Earl H. Reed, Associated Architects	

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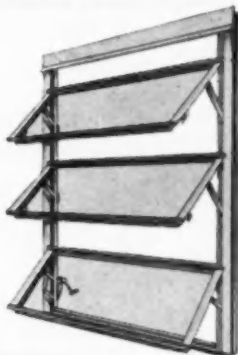


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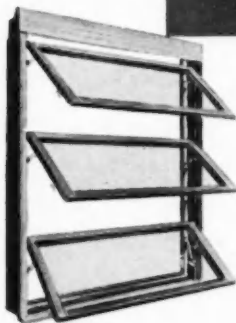
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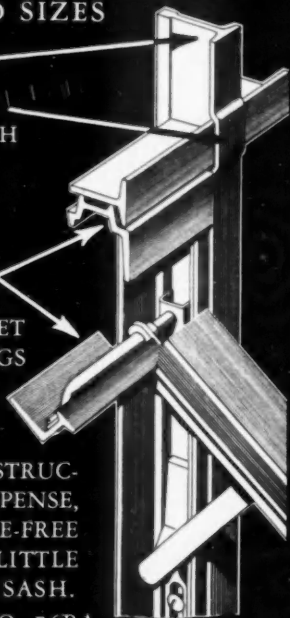
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The American Architectural Foundation

A STATEMENT TO THE INSTITUTE MEMBERSHIP
BY ITS PRESIDENT

Glenn Stanton, F.A.I.A.

IT WILL BE of interest to you that the Board of Directors at their last meeting unanimously reaffirmed their support of the co-operative relations between The American Institute of Architects and The American Architectural Foundation.

This endorsement may seem superfluous in view of the record; however, a brief review of the relationship between The Institute and The Foundation is apropos. Every American architect should know of the objectives of The American Architectural Foundation, which was incorporated in 1942. In part, the charter provides:

1 . . . "To receive and expend gifts, legacies and grants. . .

2 . . . "To assist by cooperation and association . . . in any activity that shall result in the improvement of the practice and science of architecture.

3 . . . "To provide scholarships, establish professorships, furnish lectures and materials for the study

of architecture in any institution of learning.

4 . . . "To establish rewards, prizes or medals for meritorious work . . .

5 . . . "The territory in which the operations of the corporation are principally to be conducted is that of the United States and its dependencies, and in such foreign countries as may be . . . proper and necessary."

These purposes and objectives are elaborated in the pamphlet entitled "The American Architectural Foundation, Its Origin, History, Objectives and Program." This well-edited brochure was available at the Chicago convention and has since been received by many of you. A perusal of the pamphlet will indicate the great potentialities of The Foundation.

The educational and research projects sponsored by The Foundation are of ever increasing benefit to the profession.

Its origin, organization, and functioning are a challenge to all.

1. Explicitly there is no duplication of function between The Institute and The Foundation. The Foundation is purely an organization for raising funds and administering them for the advancement of the arts and sciences in the architectural world, or for a specific like purpose designated by the donor. The Foundation is not a professional society.

2. Its program operates closely with The Institute; this cooperation is spearheaded by its distinguished trustees, who are members of The Institute.

3. The Institute and the profession can be benefited by funds

contributed to The Foundation, which, because of its educational nature in the science of architecture, is recognized by the Federal Government as a recipient of tax-free donations, thus aiding the donor.

Serious study of the pamphlet mentioned above can be helpful to the profession, The Institute, The Foundation, and the donor. It shows the way to professional achievement with fiscal benefits to all concerned. I earnestly hope that our membership and friends will become acquainted with The American Architectural Foundation and its potentialities.

Little Old New York

By E. James Gambaro

*City of hurried and sparkling waters;
city of spires and masts—
City nested in bays; my city!*

WALT WHITMAN—*Mannahatta*

AFTER A LAPSE of twenty-seven years, The American Institute of Architects comes again to the City of New York, June 24, 25, 26 and 27, 1952, for its Convention—this time its 84th.

Dramatic New York—presenting pictures of human life on an immense and ever changing stage! The international capital of the

modern world! For generations painters and poets have praised it and paid it homage. It has been derided many times. The sprawling colossus, dreary, smoky, crowded and hot; glamorous, gay, exciting and vivid; unconventional and constant in inconstancy—thy name is bedlam!

There is no mystery about it,

MARCH, 1952

only a touch of man-made magic. Under it is one of the largest copper mines in the world¹ and a crosspatch pattern of pipes and subways. Above it are myriad structures of all kinds, engineering and architectural wonders, a silhouette of fantasy pointing toward the heavens in storm and in calm. It is the romantics' dream world of many moods, spreading across the breadth of two busy rivers and bays, enfolding in its broad bosom the vibrant lands touching them.

Its railways and highways radiate to all parts of the continent; at the end of its waterways is The Narrows which leads to the open sea and lands beyond the horizons. In the air huge skyliners shorten distances and bring closer to us people from everywhere the skies touch and, someday, will bring within reach other worlds in the vast galaxies beyond our universe.

The members of the seven host chapters of The Institute, your old friends, are looking forward to your visit; the Keys to the City are waiting. Many of you have been here before, others are anti-

pating your first visit. All of you, without doubt, are familiar with the various current points of interest and the city's daily activities. Upon your arrival you will be plied with pamphlets and guide maps showing these places, together with programs of the fun planned for you in the city of today.

So let us now step over the wide blue threshold, into the fourth dimension, back into time, and recall in capsule form our little village of olden days.

About 500 years after the Vikings came, an Italian named Giovanni da Verrazano was commissioned by King Francis I of France to find a new route to the East Indies. Discovering the American coast instead, he sailed into New York Harbor about 1524 and he is the first white man known to have seen the island of Manhattan. He was never the same after that.

It wasn't until 1609, when Henry Hudson discovered the river that is named after him, that Europeans began to settle here. The Hudson River from Battery Park to the Harlem River is also known as the North River. The Indians called the small island "Manahata", meaning the "celestial land"; it was purchased from them by the Dutch in 1623 for a few

¹ There are approximately 140,000 miles of underground copper cable, totaling approximately 300,000,000 lbs. It would require 5,000,000 tons of 3% copper-bearing ore to produce this amount—give or take a pound or two!

blankets, beads and trinkets, which amounted to about twenty-four dollars in money value. Since then there has been a slight rise in price.

When the United Netherlands in 1614 granted the first charter for trading to the New Netherlands, there were only two permanent settlements on the Atlantic Coast of the present United States—the Spanish Settlement at St. Augustine, Florida, and the English Settlement at Jamestown, Virginia. There was also a third permanent settlement within the limits of the present United States at Santa Fe, New Mexico. This, however, was a religious, not a commercial, settlement.

Charles II of England saw how valuable New Amsterdam had become, and in 1664 took the city without any trouble. It was renamed New York after his son James, the Duke of York. Immediately the English began reforming the Colony; the project was continued and we are still being reformed—or haven't you been reading the newspapers?

When the first newspaper was published in 1725 and Kings College (now known as Columbia University) was opened a few years later, the cultural side of New York life really began to be-

come important in the eyes of the rest of the world. It was in the old Columbia University Chapel,² April 15, 1857, that the official ceremonies of the signing of The American Institute of Architects Constitution by the nine charter members took place.

By 1776 Manhattan was right in the middle of all the revolutionary fighting, for General George Washington took command of the Colonial Army there that year. Almost every foot of this area holds some memory of the heavy fighting as the army retreated from the strong British army. In fact, the British ruled the city until 1783, two years after Washington defeated Cornwallis at the Battle of Yorktown.

Downtown New York has the richest of historic backgrounds and, to many people, is the most interesting. The first streets were laid out in a haphazard manner and the town grew up in a random fashion. Thus footpaths and cowpaths gradually developed into thoroughfares and produced the tangle of streets that characterizes the oldest section of the city even to this day.

² Located in the University's only building, which stood at the corner of Murray St. and West Broadway, two blocks west of City Hall.



"MAN-MADE MAGIC POINTING TOWARD THE HEAVENS"

Photographs by E. James Gambaro

Below: NEW YORK CITY HALL (1803)

JOHN MCCOMB, JR., ARCHITECT



*Journal
The AIA*



BIRTHPLACE OF
THE AMERICAN INSTITUTE OF ARCHITECTS
1857

111 BROADWAY, NEW YORK, N. Y.—TRINITY BUILDING
Demolished about 1904

RICHARD UPJOHN, ARCHITECT

*Photograph by courtesy of
The Museum of the City of New York*

Wall Street received its name from a wooden wall erected in 1653 to keep out the wild Indians. The invasion never took place but the wall remained for nearly half a century, succeeding nobly in keeping the town from growing beyond its useless barrier. Of course, the "wild Indians" are still here.

At the head of Wall Street, where it joins Broadway, stands Trinity Church (1841) designed by Richard Upjohn, one of the founders of The Institute who became its first president in 1857. North of the church is the Trinity Building,³ 111 Broadway, corner of the fifteen-foot-wide Thames Street. This is the site of a former five-story Trinity Building which Mr. Upjohn designed, where he had his office and where The American Institute of Architects was officially founded, February 23, 1857.

Walking back to Wall Street and turning east toward the corner of Broad we find the site of Federal Hall (James Evetts, architect), our first national capitol,

erected 1699, where George Washington took his oath of office as our first President. It was used by the first Congress under the Constitution. John Hancock, John Jay, Robert Livingston, Aaron Burr and Alexander Hamilton were among the many historic persons who had offices or residences nearby. The Hall was demolished in 1812 and the Sub-Treasury Building⁴ was erected on this site in 1842. Just a few steps further south on Broad Street, at the corner of Pearl, is Fraunces' Tavern,⁵ one of the city's oldest buildings (1719), the scene of many stirring events during the Revolutionary Period. It was here that General Washington bade farewell to his officers of the Continental Army, November 4, 1783. Yes, he also slept here.

We amble along toward our eighteenth-century waterfront at the foot of old Wall Street and are greeted by a profusion of lofty masts and spars overhanging the cobblestone streets. Wharfs are stacked high with hogsheds of

³ A 21-story structure of Gothic design, erected 1906; Francis H. Kimball, architect. The illustration on p. 104 shows the original structure which was demolished about 1904; Richard Upjohn, architect.

⁴ Erected 1842 as the Custom House. Ithiel Town, architect, Alexander J. Davis, co-designer. Remodeled for use as a Sub-Treasury in 1862. Contains the Federal Hall Memorial Museum.

⁵ Architect unknown. Restored 1906-1907, William H. Mesereau, architect.



MARCH, 1952

mollasses, barrels of whale oil, bags of spices from the Orient. The pungent salt air mingles with strange and exotic smells of the waterfront of Walt Whitman's day. Yankee clippers are in from strange lands, bearing musical names: the *Flying Cloud*, *Sea Witch*, *Merry Bird* and the *Sovereign of the Seas*, all proud and graceful ships of sound timber and sturdy construction. These ships are manned by men of iron helping to build a New World and influencing the spread of civilization everywhere.

Continuing north on Pearl Street we pass No. 119 where the infamous Captain Kidd's house once stood, and make our way to City Hall, that lovely jewel with its airy green setting. Some of the city planners believed that our little village would never grow beyond this point. The Hall, a fine example of Italian Renaissance architecture, was built in 1803. John McComb, Jr., was the architect. The front and sides are of white marble from Stockbridge, Mass., but, alas, we have a brownstone rear facing the cold, north winds. It was in this same City Hall, April 13, 1857 that the charter members of The Institute were given permission, by a Justice of

the State Supreme Court, to organize as a national group.

There are many other places to see in the five boroughs, and places for adventurous souls to explore, but our time capsule is melting down fast and we must hurry. The mist is creeping in from the sea, rolling through The Narrows and up the bays; dawn is breaking as Boreas' twelve mares swiftly carry us up to the present and drop us in the whirling vortex of the brash and busy metropolis.

At our convention headquarters in the Waldorf-Astoria we pore over our guide-books, making plans for a new day. We would like to know more about old New York, tracing the part it played in the American scene so that we may better enjoy our trips about the city of today. Let us check the Museum of the City of New York, Fifth Avenue and 104th Street, reached easily by a double-deck Fifth Avenue bus. Here we will see our city reflected in unusual exhibits showing the chronological development of the various phases of New York life from earliest times. The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, has a magnificent collection of general art which includes a collection of American art from

colonial times to the present. We also check the New York Historical Society Museum, Central Park West, between 76th and 77th Streets, reached by a crosstown bus from Fifth Avenue and 79th Street through informal Central Park.

City Hall, in addition to a beautiful exterior and interior, has one of the finest collections of portraits of American subjects by American artists, and also objects of historic interest. The Federal Hall Memorial Museum in the Sub-Treasury Building has exhibits which are designed to remind visitors of the founding of our Government. Fraunces' Tavern has a museum of Revolutionary relics, also an art gallery and a library. These are only a few of the historic buildings and museums that are open to the public.

For an over-all picture of today's city and its waterways there is the three-hour, 35-mile boat trip around Manhattan Island, starting and ending at Pier A, Battery Park, North River. Another line operates boats from the foot of West 42nd Street, North River. The Statue of Liberty boats are operated only from Pier A.

The Waldorf-Astoria is three and one-half miles from City Hall, and from the Hall one can walk

leisurely down Broadway, through the downtown section, thence to South Ferry. It is only one and one-quarter miles from City Hall to the South Ferry slip. All points downtown can be reached directly by Subway.

And now for the grand finale, a ferry ride from South Ferry to Staten Island, and return, just before the setting of the sun. You will enjoy the lower New York skyline in all its fantastic glory of nature's rhapsodic sunset colors, beautiful as the sound of music in silence.

As the lights and skyscrapers of an industrial age recede through the dusk over the tidal waters, we hope you will capture and bring back with you some of the nostalgic historic memories of our little olden village, blended with the pleasures of your stay in present-day City of New York.

Editor's Note: Arrangements have just been completed through the cooperation of Robert Moses, Commissioner, Department of Parks, City of New York, to have a party of 600 make the trip around Manhattan Island as guests of the Triborough Bridge Authority, as a special pre-Convention feature on Monday, June 23.

Dean Bennett sketches the history of this useful institution; side-line observers appraise its value to the profession.

The Ann Arbor Conference

By Wells Bennett, F.A.I.A.

THE FIRST Ann Arbor Conference met February 2 and 3, 1940, in response to the announced title, "Coordination in Design with Regard to Education in Architecture and Allied Design."

Thirty-six visiting conferees with some twenty-eight members of the staff of the College of Architecture and Design at the University of Michigan formed the Conference.

Once assembled, the conference had as a guide only the stated title. Over the two days, discussion was high-spirited and general, exploring the scope of design and bringing to bear from education and practice a considerable range of views on the desirability and possibility of coordination. Such a range was ensured by the caliber of those who had accepted. Educators, practitioners, and many who both taught and practised were present and articulate. There was much provocative discussion. In retrospect it appears that the principal accomplishment was that a number of those present glimpsed

for the first time the common interests of the architect, the applied designer, the artist and the public. Walter Gropius, Moholy-Nagy, Mies van der Rohe and Antonin Raymond had not been in this country long. Eliel Saarinen was at the height of a distinguished practice; George Fred Keck was developing the solar house. Dohner, Kiefer, Little, Muller-Munk, and Wagner were already well-known designers. The Harvard Graduate School, Mies van der Rohe's Chicago projects, and the United Nations Center were far in the future. This was ten years ago.

In the closing hours of the conference there appeared a desire to look forward to another meeting. The more eager and the matter-of-fact were disappointed that no conclusions had been reached. On the constructive side a sense of unfinished business suggested that design and its problems should not be dismissed by the group and the case closed.

There appeared also that inevitable impulse of all tolerably

successful conferences, the urge to organize, to elect officers, to formulate by-laws, and even to look forward to a budget and dues. For a moment this issue hung in the balance. Then Joseph Hudnut in a brief but eloquent statement urged that the group meet again and that it continue to meet in Ann Arbor, but that for the sake of its very life it decline to organize. This reasoning prevailed, the moment passed and, quite content with its sense of common interest in an exciting cause, that of the betterment of design education and practice, the meeting adjourned.

From time to time your reporter is asked to justify the Ann Arbor Conference. This request is in no sense disturbing since, unless the meeting justifies itself year after year, it will sink from sight while progress in design continues its erratic way. The conference is a much-used device of our time. Amid the confusions of modern life there arises an instinct to meet with others in one's field, mainly for the comfort of talking it all over. It is a part of a natural and wholesome search for mutual understanding. If there are material objectives to be considered—professional standards, improved housing, or other definite causes—a conference

modestly launched is likely to crystallize into an organization with a set of letters, NAHO, NCARB, or APELSCOR. That is to say, goals appear and automatically organizations form to achieve them. If, however, the objective is the discussion of ideas it is essential that the channels of communication, speech and personal presence, be freely open. At meetings there is always the temptation to come to a formula. Any framework of organization implies such formulation. Certainly the current technological developments and discussion of related ideas is an appropriate objective for a conference. An organization with an array of officers and other paraphernalia is likely to stifle the stated purpose.

The ninth Ann Arbor Conference has just been held. There is still no trace of formal organization other than the casual naming of a chairman and the prospect of another gathering in Ann Arbor. The one indispensable note of organization is the nucleus of men who have been willing to come to this college town nearly every year. Since the conference has for nine years survived the deadly threat of formal organization, it seems safe to predict that if the Ann Arbor

Conference continues at all it will proceed in this highly inefficient way.

The essential thread of continuity in the Conference has been a recognition of the essential interrelation of all phases of visual design. As usually understood the sense of a common cause for the several aspects of design is very tenuous. Paradoxically, however, it is probably the very weakness of this thread of continuity that has bound together the nine meetings that have measured the life of the Conference. From such strands as architecture, philosophy of esthetics and design, community planning, the drama, and industrial design, there has been spun the tie that binds.

A second strength is the very fact that, aside from the small core of repeaters, the personnel is unlike at any two conferences. At the April 1947 meeting on *Hospital Planning* there were doctors and hospital authorities in addition to the continuing architectural group. At the April 1950 meeting on *The Theater* there were additional specialists included.

The newcomers have at each session seemed to feel themselves in the friendly atmosphere of fellow designers or related specialists, ac-

cordingly expanding to state fully their place in the world of design. For the stalwarts such as Jones, Murphy, Perkins, Shaffer, and our faculty, the visiting participants and their varying approaches have been suggestive and constructive.

Alternating with topics of a purposeful nature such as *Industrial Location*, periodically so timely that it has now had a second hearing, have been others quite different in temper, such as *Esthetic Evaluation*. These broader themes have proved a safety valve for those conferees who seek answers to the Big Questions—What and Why. Just as the titles of this type of meeting are vague, so are the responses tentative; when there is a positive affirmation by a speaker there is likely to be a marked absence of agreement. Even so, when a fundamental issue is raised and argued back and forth there, the resulting catharsis is beneficial and satisfying. Afterward some members grumble that "we didn't seem to get anywhere," but who knows? By definition the Big Questions are not easily to be resolved.

Admittedly there is more positive response to a positive program such as *The Theater*. The audience is likely to be larger and more homogenous. Many architects and

other designers welcome a meeting on any timely subject. A conference can provide information both from authoritative pronouncements and from the cross-fire of discussion. These presentations and discussions tend to seek the level of the audience. The realists press for yes-and-no responses, for formulae, and for reports fortified with facts and figures. This could become humdrum, but at Ann Arbor, a high level is always maintained by the alert members; a Hudnut, a Kiesler, or a Dick Bennett refers pointedly to the principle at issue. Finally, whether the particular conference is speculative or pragmatic in approach, information is exchanged and one can feel the scene enlivened by the interplay of emotional and intellectual ideas.

A professional conference tends to tell its audience what the practitioner should know to keep in the forefront of his field. Educational conferences assume pedagogical authority over their groups. The program committee tends to promulgate what it considers to be good for those who attend. The Ann Arbor Conference is a meeting of peers. An eminent glass designer or sculptor, hospital super-

intendents, college professors, economists, political scientists, city planners, sociologists, industrialists, researchers, philosophers, and army officers, all have been members over the nine years. Men within this range of talent have appeared on the program, presenting papers, serving on panels, or presiding at sessions. Men in the same range and at the same high level of competence have sat in the audience discussing and questioning with marked effect. Burnham Kelly, Douglas Haskell, Roy Jones, Ken Black, Malcolm Stirton, raise questions which sometimes shatter the pattern of a speaker's argument.

Sponsored by a school whose main function is architectural education, the basis is always architecture and community planning. It might be expected that the architects would maintain a steadfast claim on the superiority of "the mother of the arts," and this may indeed be instinct in some architectural members. But even if the architects are dominant numerically they are in no sense indifferent to the related fields. There is a free exchange. The hospital authorities—doctors, nurses, and superintendents—spoke frankly of the imperfect performance of hospital designers; the theater people domi-

nated that conference, openly hunting out for criticism those architects who design theaters for the few metropolitan Rialtos or in the more numerous community-high-school-college building complexes. When community planning, housing, and community buildings are being dealt with, the lines are more loosely drawn and the identity of the individual participant may be almost indistinguishable. Double-and-triple threat men have attacked or defended every position.

Perhaps the real essence of the Ann Arbor Conference is something other than the presentation of appropriate topics arranged more or less by chance. The naming of the right chairman each time has been fortuitous, not pre-meditated. The results have always been good. It seems that the motivation of those who come is the real secret of such continuity and success as the Conference has achieved. Both program participants by assignment and more passive members alike attend and participate without hope of an honorarium, somehow finding traveling expenses from their institutional or personal funds. The Ann Arbor Conference is a voluntary activity freely assumed by its participants. It is

not an act of devotion like an annual rite or pilgrimage. There is only the individual's response to the topic of the year. No succession of titles could, year after year, attract every individual in any conceivable group.

In preparation for each session, an outline statement of the proposed program is distributed to a considerable mailing list. Reproduced in a characteristic purple ink, its format is legible but hardly seductive. It is safe to say that the only lure is the promise of good talk in the fellowship of thoughtful and congenial men in an atmosphere devoid of formality. So long as the instinct to communicate remains, and so long as design is a vital force in our society, the Ann Arbor Conference may be worth continuing. In a static society all the changes would presently have been rung but with continued change in prospect the potentials of design—community patterns, building types, materials, equipment, living standards and living ideals—can never be exhausted. Seen in this perspective as the gathering of men to present findings, express opinions, and take stock, seriously but not solemnly, the Ann Arbor Conference can have much more of a future than a past.

COMMENT FROM THE SIDE LINES

Joseph Hudnut

No officers to be elected? No committees to report? No by-laws to be amended? No resolutions to be voted?

What kind of a convention is this, anyway?

No point-of-order? No refer-to-committee? No lay-on-table? No beg-to-differ-Madame-Chairman?

What in Hell goes on there?

No dry martinis? No magician and rabbit? No nude chorus? No little girl from Tennessee?

Geez, it gives me the creeps.

Nothing but ideas and opinions; nothing but good talk and good listening; new friends and new understandings. Nothing but plans for work to be done and faith that great things can yet be accomplished.

It certainly is an unconventional convention.

G. Holmes Perkins

The Ann Arbor Conference, with its most informal atmosphere, has done more than almost any similar meeting to foster a deeper understanding of specialized architectural problems. It has also done a great deal to bring to the architect, and also to the practitioners of our sister arts, a better mutual

understanding of their problems in such fields as the theater and industrial design. I have always looked forward with the keenest enthusiasm to participating in the annual meeting, since on every occasion some of the papers have been truly stimulating, and the small group and informal atmosphere have made it possible to talk over many things with other participants in a way that is so difficult at larger conventions.

Certainly Dean Bennett is to be congratulated on the wonderful job he has done and on preventing the Conference from getting "hardening of the arteries" as so many tend to do over a long period of time.

Frederick Gutheim

The Ann Arbor Conferences are unique as a means of relating one of our leading architectural schools to the profession as a whole. They bring to the campus the current problems facing the profession, and the views of leading architects in the special field being considered. They provide for such discussions the broad background and resources of a great architectural school and the great university of which it is a part. The conferences bring into

focus for the students and even for the lay public, as well as the participating architects, the dominant issues which architects face. I cannot doubt that students and teachers, the university faculty, and the general public, no less than architects and many of their clients who have participated in the Ann Arbor Conferences, come away with a better understanding of what architects today are doing and how fully they have been integrated into modern life.

Walter A. Taylor

One who has participated in four or five of the Ann Arbor Conferences is bound to endorse Dean Bennett's analysis of the rather elusive quality of the Conferences.

It has often been observed, regarding conferences and conventions, a favorite American pas-

time, that the unforeseen, unscheduled by-products are worth more than the formal program. At Ann Arbor we get more of the treasured by-products, the aroma, the distilled essence of much thinking, while the prepared remarks, of as high quality as any, are the framework or vehicle for the intangibles, the effervescence, the overtones. The proceedings are kept approximately on the track by judicious and diplomatic chairmanship.

An essential ingredient of the successful informal formula is the limited attendance, but those unfortunate ones who may not or cannot attend can get much of the benefit by means of the mimeographed proceedings. The quality and flavor transcend that economical and usually insipid means of communication.

A Mission to Denmark

By Julian E. Berla

LAST SUMMER, under the Technical Assistance Program of the Economic Cooperation Administration, Denmark sent an architect-engineer-contractor-labor-representative-economist team to make a short survey of our building industry. That the team survived its

ECA-planned itinerary, American hotel life, and two weeks of Washington's prime August weather makes a land-based counterpart of the Carlsen saga.

To supplement the studies of this group, their government requested of ECA the visit of Amer-

ican building experts to Denmark, to help increase Danish construction productivity. The selected team of an architect and a general contractor, in itself too limited without the services of engineers, suffered the loss of the general contractor through illness, and it was found impossible to replace him in the short time available.

At the present time, Denmark, having lost the English market for her agricultural products, has an unfavorable trade balance, but there is no evidence of any lowering of construction standards. Under a controlled building economy, projects are carefully examined and those that are licensed to proceed show that this little nation has followed the principle of "make no little plans." Cement and clay are her only native building materials; coal, metals and lumber all must be imported. Add to these difficulties the burden of her defense program, the sums spent on maternal and child welfare, public health and housing, and the Danish tax bill comes high. Little complaint on this score, however, can be uncovered; the Danes feel they get good value for their tax dollar—expenditures are made for the public good with economy of federal administration.

In Copenhagen, the architect (now "the team"), after conferences with the building ministries, established the scope of the project, based on his limitations, and set out on an indoctrination tour of the country, in the Vauxhall car and extremely capable hands of Mr. Ernst Skarum of the Housing Ministry. The first night was spent at Odense, on the dairying island of Fyn (but this is not to say that the rest of Denmark is not equally rich in the most beautifully tended farm lands). The new electric power plant just outside the city gave a favorable first impression of the planning and building skills of the Danes.

At Aarhus, on the mainland, a new fruit and vegetable bourse by Architect Tage Nielsen was approaching completion. In this great complex of buildings to receive, store and ship produce, wholesale merchants play "stop the clock" daily in bidding for the green goods of Jutland in these ingeniously designed auction halls. After visits to Kay Fisher's and Erik Møller's Aarhus University project and a handsome condensed-milk plant, we went on to Aalborg in the north. Here the huge Aalborg Halle designed by Preben Hansen and his associates, com-

petition winners, was under construction. Designed to meet the needs of the city and its region, this great assembly place will have facilities of all sizes for the theater, concerts, banquets, exhibitions, and the beloved Danish traveling circus. Parenthetically, the live load on the main floor is calculated for the weight of a full-grown male elephant standing on one foot!

On the way back to Copenhagen we inspected new army airfields, projects in experimental types of farm buildings, and a pre-fab job near Svendborg.

Back in the capital city, conferences were held with the Housing and Defense Ministries on Denmark's current problems and on the many local projects visited. The local slums marked for eradication were shown but quickly passed over—they couldn't show slums that were *slums* to a Washington architect. The great, state-financed, privately built housing schemes were studiously examined, for here was large-scale housing at its best: excellent site planning, building design and construction, all well integrated into a fine, original master plan. A good example is the new Kollektivhuset by Hoff and Windinge at Høje Søborg, with its emphasis on room orientation,

garden development, and special facilities for families where both parents are employed. On the ground floor are a food store and a restaurant; at the pent-house level, recreation rooms, hobby shops, and party rooms with catering service. There is a large nursery and play center completely staffed and equipped for the children of tenants (and neighbors) from two-week-olds to teen-agers. All of this sounds elegant, and it is elegant, but it is priced to fit moderate incomes through state grants. Although we discussed this type of development with many persons of all economic levels, we heard no protests that such "socialistic" programs were sweeping the country straightway to ruin.

When the Danish building team returned home in October, the American team, now augmented by a Danish-American construction superintendent from Chicago, got down to work. A series of afternoon and evening seminars on productivity problems were held, with the participants limited to twenty-five persons. Talks were given by the Americans before the architectural, engineering and contracting associations; conferences were held with representatives of labor groups. Danish architects showed

great interest in the American method of complete planning before start of construction. Spirited discussions were held on the pros and cons of our general contractor system. While their neighbors in Sweden employ general contractors, the Danes rely on their architects to let individual contracts to the trades as well as to superintend construction.

On their jobs we noted the effects of the chronically poor supply of building materials and the lack of modern power-tool equipment, but their economic woes have not impeded experimentation in new building methods. At the Northern Cable Company's new development at Glostrup a boiler house was being poured in pre-cast forms held in place by a braced frame that was raised by hydraulic jacks after each placement of concrete. A factory building at the same site was

being built almost exclusively of pre-stressed concrete parts.

Mention should be made of the first-class work of the Danish National Institute of Building Research, struggling along with a minimum budget, under the direction of Architect Lauritsen and his able associates. The Danish Architectural Documentation Center makes an important contribution to the profession in its modest way. The director is Architect Dan Fink, who, like so many of his colleagues, carries on far beyond the line of duty in the public good.

In the middle of November, the American team returned home, weary but inspired, and full of incomparable Danish kindness and food. Whether it had been able to give a measure of "know how" comparable to what it had received is someone else's story.



Honors

DR. ANTHONY N. B. GARVAN of the University of Pennsylvania has received from the Society of Architectural Historians their annual award for the book, appearing in 1951, voted the outstanding con-

tribution to architectural history by an American author: "Architecture and Town Planning in Colonial Connecticut," published by Yale University Press.

SAMUEL WILSON, JR., of New

MARCH, 1952

Orleans, was voted honorable mention by the same society for his "Impressions Respecting New Orleans, by Benjamin Boneval Latrobe," published by Columbia University Press.

MRS. JEANNETTE DOLSBERRY, for 25 years executive secretary of the California State Board of Architectural Examiners, has been honored on her retirement with a Certificate of Faithful Service, signed by Governor Earl Warren and others, and with recognition of her friendly counsel to young men and women entering the practice of architecture during her quarter century of tenure.

OSKAR STONOROV, of Philadelphia, has been honored by the Italian government, through Count Sforza, the Italian Foreign Minister. Mr. Stonorov was decorated with the Star of Solidarity, on the occasion of the opening of the Frank Lloyd Wright exhibition in Florence, recognizing his efforts to increase international friendship and understanding between the two peoples.

TO CLEMENT ROY NEWKIRK of Utica, N. Y., the Central New York Chapter, A.I.A., awarded

this year its citation for Public Service in Civic Improvement. The Chapter honored Mr. Newkirk as an outstanding and influential citizen of the city of Utica, with 39 years of professional practice.

The Secretary of the Interior, Oscar L. Chapman, has appointed to the Advisory Board on National Parks, Historic Sites, Buildings and Monuments Gen. U. S. GRANT, III, Hon. A.I.A., and Dean TURPIN C. BANNISTER, School of Architecture, University of Illinois.

Among six distinguished Americans recently elected to membership in the American Academy of Arts and Letters are FRANK LLOYD WRIGHT and CARL MILLES, Hon. A.I.A. The current election brings the membership to its limit of fifty.

Preamble for a Building Code

"This code is not intended to represent a desirable standard of design or construction; but it is the considered opinion of its framers than any building which falls in any degree below the levels here required will be so utterly unsanitary, so obvious a firetrap, so

worthless for human use, so dangerous to the health and safety of mankind, that even free men

should not be permitted to erect and to occupy it."

HENRY TIDEMAN

The Avery Library

By Charles Allan Baretzki

SENIOR LIBRARIAN, NEWARK PUBLIC LIBRARY, NEWARK, N. J.

BENEATH the coffered ceiling of Columbia University's Avery Library is found the most complete architectural book collection in the world.

Long regarded by architects as outstanding for research in architectural history, this library is now conceded to be the world's greatest, second to none. Proof? A sister institution, the famed Royal Institute of British Architects in London which, in itself, rates as one of the most comprehensive architectural libraries now in existence voiced the same sentiment—an unequivocal tribute, indeed!

Discriminating scholars have found its files ideally located, easy to use, requiring a minimum of bibliographical assistance which is graciously and competently given by Avery's library staff, headed by Professor James Grote Van Der pool, Professor of Library Service, and Librarian since 1946.

Originally organized to acquire

excellent and expensive works of architectural literature, the Avery Library now functions as a center for advanced research in architecture.

Alongside its basic *raison d'être*, the Avery Library couples precedents and tested performances, keeps alive yesterday's traditions, serves tomorrow's innovators.

Its collections have grown to include 50,000 volumes; rare architectural *incunabula*; a file of 10,000 original architectural drawings; a celebrated periodical index; archival material in original manuscript form; a catalogue of restoration drawings; a library of original photographs; and a distinguished collection of bookplates assembled over the years.

That is not all. The Library's scope embraces much valuable peripheral subject matter: landscape architecture, stained glass, costume, interior decoration; mural decoration, housing, city

MARCH, 1952

planning, sculpture, military architecture, tapestries, furniture design, metalwork, archeology and rare topographical prints.

One finds among its collection of rare architectural volumes the first printed Vitruvius of 1486. This edition is one of Avery's 52 editions of the Roman architect's work. There are 56 editions of this work in all!

Alberti's *De Re Aedificatoria*, posthumously published in 1485 and since recognized as the first printed architectural book, is represented. As we recall, it played a major role in the revival of classical Roman architecture.

Also, Colonna's *Hypnerotomachia Poliphili* of 1499, the first printed book to bear professionally conceived architectural illustrations, is represented here. Antiquarians rightly consider it the most beautiful Italian woodcut book ever printed. Furthermore, it is the only extensively illustrated book published by Aldus in Venice.

Some of Avery's bibliographical rarities were owned, at one time, by King Louis XIV of France, Jean Baptiste Colbert, the Duke of Hamilton, Casanova, Horace Walpole, and Benjamin West. Consider, for a moment, their history and their unusual itiner-

aries! The account of their travels from time of conception to their final destination would easily fill a dozen volumes in itself.

Take, for example, the famous, unpublished manuscript of Sebastiano Serlio, the noted Renaissance architect who served Francis I and Henry II as chief architect. As part of a great publishing venture of the sixteenth century, known as *Tuttle L'Opere*, this manuscript, now containing 63 pages of text and 73 small sheets of original drawings in Serlio's own handwriting, had been laid aside. Reappearing in the nineteenth century somewhere in Scotland, the manuscript finally passed into the hands of a London dealer from whom it was bought for Columbia University. This treasure contains the earliest original drawing, in existence, of a plan for enlarging the French Royal Palace of the Louvre.

Next, let us consider the original manuscript by Jacques Lemercier, French architect of the Renaissance, who, patronized by Cardinal Richelieu, ultimately became chief architect to the French king. Actually, it is the architect's own book of accounts for expenditures on the royal properties. As such, it precedes the first published building accounts in France!

Avery Library can also boast of the No. 1 copy of Antonio La Freri's *Speculum Romanæ Magnificentiae* which, at one time, belonged to the twenty-sixth Earl of Crawford and Balcarres' special library of 100,000 volumes. Moreover, it is considered the most complete copy in the world. As a point of special merit, its various impressions or states of plates are not duplicated in other surviving copies. It also has more plates than any other copy.

Apparently Avery Library has the first, and generally all the important subsequent editions, of the other great theorists and compilers of architectural works. Here one finds copies of the original editions of Andrea Palladio, Antonio Labacco, Guarino Guarini, Ferdinando Galli da Bibbiena, Auguste Édouard Mariette, Jean de Pautre, Giacomo da Vignola, the Scamozzi and the du Cerceau families.

Through its extensive holdings of early and valuable editions of their works and all noteworthy succeeding editions, translations and commentaries by later scholars and practitioners, the Library is magnificently equipped for historical research in all major fields of architecture.

For instance, among its 52 edi-

tions and commentaries of Vitruvius, already mentioned, there are three *incunabula* editions and the notable Martin translation, published in Paris in 1547. The latter work stands out as the one edition that is definitely known to have had its illustrations executed by Jean Goujon, one of France's eminent sculptor-architects.

The Library has a rich fund of original drawings, especially in its American material dating from the last decade of the eighteenth century to modern times. However, originals by the following European master architects are also preserved: the versatile Galli da Bibbiena family; Robert Adam, Scottish architect to the English King, 1762 to 1768; William Kent, England's eighteenth-century landscape gardener and fashionable architect; Sir William Chambers, much-travelled and influential advocate of the Palladian style; and Isaac Ware, British architect of the Georgian Age and Palladio's translator.

Here, too, one may consult original, unpublished manuscripts and architectural drawings of historical significance in the collections devoted to: Alexander Jackson Davis; The Upjohns; Ernest Flaggs; Detlef Lienau; Harold Van Buren

Magonigle; Alexander MacMillan Welch; Delano & Aldrich.

The Library's collection of drawings by Alexander Jackson Davis, early nineteenth-century architect, and founder of the American Institution of Architects in 1837, is supplemented by those held at the Metropolitan Museum of Art and the New York Historical Society Library.

Here one also finds virtually all the early important archeological studies in the major languages of Europe. Besides the standard monographs dealing with the excavations of important sites, the Library has considerable material on the Near East and the Middle East; extensive holdings on Hellenic ceramics; and the principal works on Italian antiquities published during the sixteenth, seventeenth and eighteenth centuries.

In fact, because of widespread loss in war-devastated libraries abroad, Avery's representative sampling of early travel handbooks is now of heightened interest to students of archeology.

Interestingly enough, Avery Library is the leading center in America for study in Russian architecture and archeology. Every important phase of the subject,

from earliest times to the present, is fully covered. This material, by the way, includes an important collection of architectural drawings by Nicolai Fedushkin.

Finally, the transactions of ranking learned archeological societies in England, France and Germany, on file here, supplement a large number of the principal journals and yearbooks devoted to this fertile and expanding field of scholarship.

Its periodical collection is the finest of any architectural library in America. The 176 professional architectural and planning journals, currently received, appear in some 15 different languages.

Professor James Grote Van Derpool has listed the following long-range objectives for the Avery Library:

1. Complete its holdings of certain rare sixteenth-century books which are immensely costly, such as the last privately owned specimen of the known copies of John Shute's "The First and Chief Groundes of Architecture" (the first book on architecture, written by an Englishman and printed by an English press). Or the still unpublished Jacques Lemer cier manuscript, acknowledged by scholars as an architectural rarity.
2. Extend holdings in its col-

lection of original European architectural drawings.

3. Secure microfilm copies of architectural drawings held by the Stockholm Museum, the Vatican Library, the Uffizi Library and other museums and libraries of England and France.

4. Prepare a new edition of the Avery Library Catalogue to replace the outdated one of 1895.

5. Fill certain *lacunæ* in the holdings of its architectural books printed in America prior to 1800.

6. Complete its collection of significant, contemporary professional literature.

7. Embark upon a publishing program which would permit the Avery Library to sponsor the publication of architectural books "in the great tradition" (*i.e.*, in contradistinction to the popularized versions which today, despite their gross distortions of scholarship, unfortunately find a ready market.

To those who, like Sir Reginald Blomfield, English architect and critic, claim that "the reading of books will not make an architect," we may say, in rebuttal, that the eminently fitted Avery Library stands ready to comfort, sustain, and inspire today's student and practitioner.



The Church and Its Architecture

By George B. Allison

Excerpts from an address before the Congress of the Federation of Protestant Churches, Los Angeles, November 19, 1951.

THE BUILDING of a church is a topic at once absorbing, controversial and challenging to all who are interested. There are great differences of opinion today, and they relate principally to the visual appearance of a church—how it looks, inside and out. There exist opinions holding to extremes of traditionalism on one hand and func-

tionalism on the other, with many opinions nearer the center of the road. Millions of pronouncements have been uttered or printed. There is voluminous literature on the subject. It is interesting to note that the principal architectural magazines hold strongly with the contemporary trends. However, in my experience, most building commit-

MARCH, 1952

tees oppose contemporary trends, at least to some degree. We are in a strange period of philosophical conflict as regards the architecture of churches.

The contemporary architect tries to attack the abstract problem of any building with an analytical approach; but with the design of churches, the problem immediately introduces new factors. Traditionalism has gripped church design for centuries; however, little by little, the trend is away from copying Gothic and Colonial churches, primarily because of cost, but also and more naturally because of the great gulf between modern-day techniques, methods, artisan skills, and those prevailing at the times when the historic monuments were constructed. It should be clearly understood that most contemporary architects have immense admiration for the great historical achievements in church architecture. The hallowed European cathedrals and some of the great early churches in this country hold first rank in the handiwork of mankind.

It is assumed that today's broad approach to planning churches is identified with the Protestant denominations represented in the Church Federation of Los Angeles.

These denominations vary somewhat in certain details of organization, in the relations between congregation and clergy and in lesser degree in the form of the worship service. These variations become more marked in Roman Catholic churches, synagogues, in Mormon and other religious faiths which are so numerous represented in the Los Angeles area. My modest remarks will attempt to simplify the topic at the Protestant denominational level, searching out elements common to all.

Many of you, of course, know of Dr. Conover's literature as published by the Interdenominational Bureau of Architecture. I commend these books and pamphlets to you for background reading. They cover the topics of this conference in some detail. It is further suggested that visits to, and critical inspection of, fine churches in the Los Angeles area will provide further background and basis for informed opinion. There are a dozen or so excellent churches in our area well worth seeing.

Today's trend is for the church to exert greater influence in community life, a goal common to all sects. Activities and programs are expanding. In some cases what

was frowned on a generation ago has now been adapted usefully to the church's program.

To plan structures primarily for their use and function and not for mere effect is to reason in tune with today's knowledge and techniques. At the same time, to have today's church speak with unmistakable clarity to the community that it is a community center for divine worship is as true today as ever it was; but to reconcile these two theses is one of the objectives that have caused the conflicts in philosophy on church architecture. The church must still look like a church, and it must do so without the shallow device of merely adding a cross at the focal point of its design.

In terms of building needs, most Protestant churches today require, first and foremost, provision for worship services; second, areas for fellowship and social activities; third, spaces for the operation of the church's business and its staff activities, its housekeeping; fourth, facilities for such recreation as may be incorporated in the church's program. To pursue the problem of needs, let's discuss some more things. Here in Los Angeles most of us drive cars, so churches need adequate car-parking areas, with workable traffic arrangements. We

are growing fast here, so churches need lots of ground—inevitably, some will have to expand, as no church regards itself as static these days. Within the church, we need a place to gather before and after the services, whether our membership is 200 or 2,000. Be it a generous narthex or a garden or reception parlors, this element is too often disregarded. In going from church to chapel, to office, to fellowship hall, or to kitchen, adequate, safe corridors are needed, along with non-skid stairways or ramps easy to climb or descend—all of this circulation so devised as to minimize travel. The ordinary comforts and conveniences and sanitary facilities common to our way of living must obviously be provided under the church roof.

We should build as well as we can afford, perhaps better. Our community is being filled with all kinds of commercial and residential construction, much of it poorly planned or shoddily put together, and down-grading in quality of performance has unhappily marked far too much building since World War II. Church buildings survive most other structures, hence their life expectancy should be so regarded. Whereas the ordinary California income property or resi-

dence seldom lives usefully more than 40 or 50 years, most churches are expected to serve far longer periods. So church plans should contemplate, if at all possible, a fireproof or at least fire-resistant quality of construction, engineered to the highest prevailing criteria. Proven materials and proven structural systems should be employed. Mechanical features, ever growing in importance, will be discussed here later today. Acoustics, color, the rich language of symbolism, sculpture, stained glass, visual aids, modern-day marvels in the field of musical instruments, interior lighting skills, materials for furniture and equipment—all these deserve full scrutiny before your building committees accept designs. Of course they cost money, as does the car you drive and as does everything else in today's inflated economy, but can you afford to build a church for early obsolescence and replacement or for excessive annual upkeep costs?

A word as to the detail of planning the worship areas of the church. The last generation has witnessed the general adoption of the center-aisle type of plan, having two distinct divisions within the sanctuary; one, the nave, for the congregation, and the second, the

chancel, for the clergy and choir. The chancel is usually raised several steps above the nave and in some denominations the chancel has another division wherein the altar, or perhaps the communion table, is raised higher still. This plan focuses visual attention and spiritual meditation on the Cross, which is placed on the altar and which is further accented by devices of color and lighting, perhaps by a reredos of wood or stone, perhaps by a fabric dossal rising above and behind the altar and its background. Derived from traditional English parish churches, this simple, dignified arrangement permits the altar to be visible to most everyone in the congregation and symbolically places first importance on the Cross and on its surroundings.

Usage varies as to the placing of the pulpit, use of the lectern and the seating of the choir. Generally, today, choir members do not face the congregation, and the waving of the music director's arms is concealed where possible. There may be a baptistry, perhaps a font and certain other elements in the planning of the chancel, and sometimes there is a communicants' rail. What was formerly a "high church" type of chancel is winning favor with

building committees who review all the various ways of planning worship facilities.

To forecast the correct seating capacity for the congregation wisely is one of the most hazardous undertakings in planning the church. Two Sunday morning services are now customary here; sometimes even three. Membership rolls seem to continuously expand, so that if we follow the rule of thumb of providing seats for 40% of our members our problem becomes extremely complicated. Building codes forbid cluttering up our aisles with folding seats; balconies are expensive and often undesirable; and there is a workable top limit of 1,500 to 1,700 for the seating capacity of the usual Protestant church. If your realistic requirements exceed that number, you face a very difficult problem.

In the nave of the church, pews should be spaced far enough apart to permit egress and ingress with minimum physical damage to either the sitters or to the persons who are squeezing past. Widths of your aisles are governed by building ordinances, but the center aisle should permit the bride, her gown and her father to proceed easily down the aisle.

While the amenities and legali-

ties of seating the congregation are important, the central objective in designing the interior of the church is in creating an atmosphere, a total result, which satisfies the innermost spirit and emotions of man rather than the mind alone. The worshippers should find here a place of quiet reverence, a refuge from the tumult of today, a unique haven suitable for the experience of divine worship.

In closing may I say a word for the principle of careful and intelligent thought in approaching the enterprise of building a church. Your building committee may make or break your end product. The most forward-looking men and women, the best brains in the congregation, should be drafted if need be into membership on this committee. They need not be contractors or real estate men, or the wealthy members, or educators, or architects, or retired ministers, or successful manufacturers. Instead, intelligent, open-minded men and women are needed, people who can think in terms of the future. They must be made to understand that time and study and research will be needed to equip themselves for discharging their responsibilities; their brains and best judgment will be the principal factor in programing

the needs to be fulfilled in the finished building. Most of us architects who may be entrusted with church commissions approach the problem with humility and with a sense of unusual responsibility on

our part; but only the people can appraise and evaluate their own needs. So, with more brains and thought and knowledge our mutual efforts will tend to accomplish the better job we jointly seek.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



WHAT PRICE DEANS?

BY ALFRED SHAW, F.A.I.A., Chicago, Ill.

WE WERE discussing the generalities of architectural schools recently with Pietro Belleschi, who is now the Dean of the School of Architecture and Planning at Massachusetts Institute of Technology. It came to my attention that soon again, at some of the major schools of architecture there will be the problem of getting an outstanding architect to take up one or more vacancies.

This great man problem is a continuing one for the schools of architecture, and I venture to suggest a plan for making the dilemma less frequent, and a better idea for the organization of the architectural schools.

There are many schools which come off well under the present

method of getting a big man to spark them, as for example Howe at Yale, Gropius and Hudnut at Harvard, and Mies van der Rohe at Tech. In fact, some may think they are in fine shape, but that is not my opinion of the general situation.

In the first place, there are many schools which do not get inspiring individuals to teach there. The great number of successful or inspiring architects are not easy to lure into teaching and giving up their practices, even for a year or two. Then, the accepted principle of exposing the dullness or brilliance of the mine run of architectural students to only one man's guidance may not be the best

scheme either. This, no matter how great his reputation may be.

The better plan would seem to be this:

1. Let the head of the school be a professional educator, somewhat in the character of a college president.

2. Have a permanent staff of good men (who can be found) to teach the various fundamental disciplines: History, Materials, Drafting, Structure, Mechanical Engineering, Electrical Engineering, Specifications, or what have you; and also in the staff the necessary number of instructors in design.

3. Then, instead of one great man all year, arrange for a group, say four, five or six great men as visiting architects. They might, as one method, be spaced out on a schedule of design problems, in which they would give this changing inspiration or criticism.

4. During this time they could also give lectures which would pass on some of their experience and inspiration to the students.

There are some seeds which grow well in dry soil, and others which require dampness, and in a changing scene of personality, the student—uninspired by Mr. Black—may pick up a brand of fire from Mr. White. Or he may—even at

that early age—be a discerning personality who will look them all over and then sense a certain quality in one architect or another.

Depending on the location of the school, the methods of spacing the architects, or even of making them come from far or near, will vary. In Nevada, if they have a school, it would be a different problem from that in New York. But in any case, the quality and variety of architects who are thus made available is large.

It would permit us to take on the architects of the world—from Europe, South America, or where you will. Even language problems are not too important an obstacle, as earlier Frenchmen from the Beaux-Arts and Germans have shown us. The Institute's Committee on Education might well be a co-partner in this plan, as it could be an over-all one, and co-ordination and initiation by the Committee would be helpful.

Well, there's the idea. Think it over, some of you with academic experience, others of you with none. There are certainly, through history, some great names who never see a student of architecture except in their own offices, and I can think of many who could have given a great lift to the stu-

dent, hungry for an idea, or dormant for lack of a strong personality, whichever he might be. What's your reaction?

CLIMATOLOGY AND GOOD JUDGMENT

BY WILBUR H. TUSLER, Minneapolis, Minn.

WHILE at the A.I.A. Convention in Chicago, I had the pleasure of listening to a talk by Mr. James Fitch of *House Beautiful*, explaining the climatic data that was assembled for *House Beautiful* and the technical detail published in the *A.I.A. Bulletin*.

This climatology information is not only of interest but also of great help to architects in designing residences and other structures. Architects should use this and all other available information, but they should draw their own deductions in regard to the orientation and location of buildings.

As an example, the talk by Mr. Fitch was illustrated with drawings of a house designed for the Minneapolis, Minnesota, region, to show the orientation indicated by the information on climatic conditions in that part of the country. Having practised architecture in Minneapolis for over 30 years, I have come to certain conclusions regarding the orientation of a house. Other architects agree with

me that the house in this locality should not face south—as did the house illustrated.

My own house has the large windows in the living-room facing northeast, which in my opinion is ideal. It is much more interesting to look at the landscape with the sun at your back or at one side. With snow on the ground, or when facing a lake in summer, the glare from the sun on the west and south is extremely objectionable. No overhang, however extended, can keep it out. There should be sun in the living-room for cheerfulness, but it should not come through the large windows from which the principal view is obtained.

It is also almost impossible to keep windows so that they will appear clean when they face the sunlight.

Another factor is the difficulty of controlling the heat from these south-facing windows. I saw a temperature record of the living-room of a solar house in Chicago which faced south. The tempera-

ture varied from 65 to 94 degrees. It is true that the underfloor heat was not efficiently used, but the heating plant was thermostatically controlled.

Any saving that might be made in the heat bills would probably be offset to a large extent by the

cost of replacing faded drapes, upholstery and rugs.

In other words, the data did not indicate to me the suitability of a south-facing living-room. We should make use of our training and experience and do our own thinking as to how we will use the climatology data.

ARCHITECTS DO READ OCCASIONALLY

BY C. GODFREY POGGI, Elizabeth, N. J.

AT LAST a response—and is the author grateful! This writer has, through the courtesy of the A.I.A. JOURNAL, subscribed many subjects in the past, all in the direction of possible improvement in the practice of architecture in this country, in hopes of arousing interest and discussion. The article in a recent issue on the subject of the income of the architect finally produced a constructive criticism, and on the part of Mr. John J. Klaber of Huntington, N. Y., in the January issue.

Mr. Klaber has asked: "Who ever went into architecture with the idea of making a lot of money?" Permit me to say in reply that many years ago several of the larger firms in the metropolitan districts not only practised architecture "for art's sake," but

also dealt in antiques on the side, and even went so far as to buy up certain interior parts of old European castles, and incorporated them in some of the mansions designed by them, at a substantial profit. Many of those firms engaged students as draftsmen and paid them nothing for long periods of time. Some may have practised architecture for art's sake, or may not, but at any rate they were out to make money and did, at the least possible cost to themselves.

At the present time our offices are more or less deluged with applicants for positions as draftsmen, many with little or no training whatever, demanding as much as \$50-\$60 a week. Many of the boys right out of college, with no experience whatever either in office or field, demand even more.

MARCH, 1952

The first thought on the part of all is the almighty dollar and that the practice of architecture is a money-making activity. None is willing to follow in the footsteps of us oldsters and work for nothing until such time as their services are really worth something; hence our drafting-room cost is now up.

This writer knows of no architect in this territory who, in addition to entering practice because of its delightful creative potentialities, did not dream at the time of making real money, only to become disillusioned in due time.

Many years ago this writer, figuratively speaking, shouted from the house tops the necessity of raising our basic rate above the then 5% level. Many fellow architects, even then, recommended the soft pedal, on the theory that such a move would reduce the profession to a state of commercialism. These same fellows were perfectly willing to deprive their wives of mink coats (or equal approved), because of their own selfish love of art. It took a long time to arouse the profession to a sense of

reality, and the basic rate was at long last raised to 6%.

The time has long since passed when the 6% rate has become insufficient to keep the family of the suburban architect up to the standard of his position in society. Something should be done about it, and soon.

At the risk of being dubbed "commercial" it has always been the contention of this writer that the income of the architect should equal that of the banker, lawyer, dentist, and all other equally honored professions. Practically all of them have, within the past few years, raised their rates considerably. If there is any doubt about this, just review your recent bills from them. In addition to increasing their incomes, the men in those professions are just as deeply enamoured of their callings as we are.

Having passed the age of three score and ten, this writer has no axe to grind. It is not at all improbable that the architects in general will, of necessity, awaken to facts long after this writer has departed, and possibly too late.



Books & Bulletins

THE NEW SCHOOL. By Alfred Roth. 224 pp. 7¼" x 9⅝". Zurich: 1950: Girsberger Verlag. \$8.

A detailed study of 21 new buildings for schools from kindergarten to high-school grade, in Switzerland and abroad. The book is in English, French and German parallel columns.

SHOPPING CENTERS. By Geoffrey Baker and Bruno Funaro. 288 pp. 9" x 11¼". New York: 1951: Reinhold Publishing Corp. \$12.

An authoritative survey of 63 neighborhood, community and regional shopping centers, with specific information on siting, circulation, freight handling, lighting, signs, and other phases of the problem.

THE BUILDINGS OF ENGLAND. By Nikolaus Pevsner. 4⅜" x 7". Baltimore: 1951: Penguin Books, Inc. (3300 Clipper Mill Rd.) 85¢.

It is a matter for congratulation that architecture and archeology are now to be found in the Penguin books, particularly under the authorship of Dr. Nikolaus Pevsner, Slade Professor of Fine Art at Cambridge and an editor of the

Architectural Review. All of the counties of England are covered in this series.

CORNWALL. 252 pp.

The Duchy will not vie with other counties in boasting of its architectural treasures. More is to be found here by the archeologist and historian, as well as the traveler in search of the picturesque.

NOTTINGHAMSHIRE. 248 pp.

Again, a county not in the first dozen or so favorite parts of England. Architecturally, historically and archeologically, Nottinghamshire is not in the forefront, but it has its attractions.

HOUSES HAVE FUNNY BONES. By Royal Barry Wills. 180 pp. 6" x 9". New York: 1951: Bond Wheelwright Co. \$3.

The great merit of this book for the layman is that, coated with unwavering humor, there are important facts to be gleaned.

THE HOMES OF AMERICA. By Ernest Pickering. 284 pp. 6" x 9". New York: 1951: Thomas Y. Crowell Co. \$5.75.

Dean Pickering has undertaken a stupendous task—telling of the

development of our houses in the U.S.A. during three centuries. There is less attention to the French and Spanish influences than might be expected, even though that of England is, of course, dominant. One could wish that more of the early architects were given credit for specific works, and particularly that a more sympathetic trimming had been given many of the photographic illustrations.

ROYAL FESTIVAL HALL. By Clough Williams-Ellis. 128 pp. $8\frac{1}{2}$ " x 11". London: 1951: Max Parrish & Co., Ltd. \$5.

Britain's Festival of 1951 is familiar through the magazine illustrations. This volume, however, furnishes a detailed record, supplemented by color printing, of the permanent building on the south bank of the Thames.

COLOR SLIDES, Part 2. 64 pp. 11" x $8\frac{1}{2}$ ". Philadelphia: 1951: Philadelphia Museum of Art. 25¢.

A catalogue of available 2" x 2" slides of architectural subjects as well as of paintings and sculpture. This is the first extensive collection of color slides made available to the public. The slides may be purchased or rented.

PIRANESI COMPOSITIONS. Edited by Prof. Hector O. Corfiato. 80 pp. $8\frac{1}{2}$ " x 11". London: 1951: Alec Tiranti, Ltd. 12/6.

Not many years ago, the architect's office which was without a Piranesi on a wall of the reception room was the exception. This collection of his drawings, dating from 1743, necessarily fails to do full justice to the original large engravings, but Piranesi, in any form, should always be welcome in an architect's library.

TOWN PLANNING IN SOUTH AMERICA. By Paul L. Wiener and Jose Luis Sert. 56 pp. $9\frac{1}{2}$ " x 12". France: 1951: L'Architecture d'Aujourd'hui. American distributor, Wittenborn, Schultz, Inc. \$2.50.

A reprint, with elaborate color, of Wiener and Sert's analysis of recent urban planning in South America, with special emphasis upon the more important city plans in Colombia and Peru.

FUNDAMENTALS OF PERSPECTIVE, 2nd Edition. By Theodore De Postels. 30 pp. $8\frac{1}{2}$ " x $11\frac{1}{4}$ ". New York: 1951: Reinhold Publishing Corp. \$5.

The name of Theodore De Postels has stood out through at least two generations of architects

as a master of the presentation drawing. This loose-leaf collection of problems is mainly an aid to teaching, in which the use of four colors eliminates the need for profuse textural explanation.

SCHOOLS FOR THE VERY YOUNG.

By Heinrich H. and Elisabeth Waechter, 208 pp. 7 $\frac{1}{4}$ " x 10". New York: 1951: F. W. Dodge Corp. \$6.50.

The Institute is rather proud of this book, Professor Waechter being a member of The A.I.A. and recipient of a Langley Scholarship in 1947 to study pre-schools both here and abroad. Mrs. Waechter is a German-trained child educator who has specialized in child psychology. Obviously their book should be put on the "must" list for anyone designing schools for the lower grades.

CONTEMPORARY DECOR. By Deering Davis. 158 pp. 8 $\frac{1}{4}$ " x 10 $\frac{3}{4}$ ". New York: 1950: Architectural Book Publishing Co., Inc. \$10.

An impressive collection of photographic illustrations of the interiors of restaurants, lounges, bars, and the like, with incidental comment by Dorothy Draper, Samuel Marx, Edward Crouse and Ernest Byfield.

THE STORY OF ARCHITECTURE.

By P. Leslie Waterhouse. 240 pp. 5" x 7 $\frac{1}{4}$ ". London: 1950: B. T. Batsford, Ltd. \$2.50 (Available from British Book Centre, Inc., New York, N. Y.)

This is the third edition of a book, first published in 1902, which has held its own throughout half a century as a well-rounded story.

MOHOLY-NAGY, EXPERIMENT IN

TOTALITY. By Sibyl Moholy-Nagy. 268 pp. 6" x 9 $\frac{1}{4}$ ". New York: 1950: Harper & Brothers. \$6.50.

Probably no one but his wife could tell the story of this man, whose searching eyes ventured into all realms of science and art, with particular emphasis on the phenomena of space and light.



Are You Going to Morocco?

The Director of the Ecole des Beaux-Arts of Casablanca, Morocco, is interested in helping to acquaint his faculty and students with American architecture, sculpture and painting. These are virtually unknown in Morocco. The director would be glad to get in



Favorite Features of
recently elected Fellows:
Henry Powell Hopkins, F.A.A.

STATE OFFICE BUILDING, ANNAPOLIS, MD.
HENRY POWELL HOPKINS, ARCHITECT;
LAURENCE HALL FOWLER, ASSOCIATE

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Favorite Features of
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Journal
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touch with American artists, particularly those visiting Morocco. The school will gladly facilitate trips to the Moroccan interior and

secure reservations for the visitors at hotels of reasonable price. The director of the school, who is a sculptor, is Henri Wacquez.

Scholarships and Fellowships

NEW YORK CHAPTER, A.I.A., announces the 1952 Le Brun Traveling Scholarship (\$2,800), open to architects and draftsmen between the ages of 23 and 27 (plus years of war service) who are citizens and residents of the U.S.A. and who have had at least 1½ years of experience. Beneficiaries of any other traveling scholarship are ineligible. For details and application forms address J. Bruno Basil, Chairman, Le Brun Committee, 115 East 40th St., New York 16, N. Y. Closing date for the competitive drawings is April 30, 1952.

UNIVERSITY OF PENNSYLVANIA announces the following for 1952-53:

Albert Kahn Memorial Fellowship, with a grant of \$1,000;

Ellen L. Matlock Fellowship, with a grant of \$1,000;

Theophilus Parsons Chandler Fellowships—three fellowships, each \$1,200 for graduate study or travel abroad, preference being given to graduates of the School of Fine Arts, U. of Pa.;

Graduate Tuition Scholarships—three are offered, each bringing \$600 to cover the graduate tuition. Further details and application blanks may be secured from The Dean, School of Fine Arts, U. of Pa., Philadelphia 4, Pa. Applications must be received by April 1, 1952.

A Lecturer from Belgium

M. HARRY NATOWITZ, a Belgian architect associated with M. Devoyard, architect, plans to visit the United States in April, May and June of this year. He will be available to show colored moving

pictures of the Bastogne War Memorial.

Chapters and schools may wish to arrange joint meetings with local veterans and patriotic organizations, and should communicate di-

rectly with M. Natowitz, indicating desired dates and honorarium proposed. It is requested that copy of such communications be sent to

Department of Education and Research, The Octagon. M. Natowitz's address is 101 Boulevard de la Sauvenière, Liège, Belgium.

Calendar

January 22-July 31: Exhibit of Country Houses on Manhattan Island, 1750-1860, New York Historical Society, 170 Central Park West, New York, N. Y.

January 23-April 12: "Architecture and Ornament," exhibit of architectural books and drawings, Pierpont Morgan Library, 33 East 36th Street, New York, N. Y.

February 27-April 13: Annual Festival of Contemporary Arts, University of Illinois, Urbana-Champaign, Ill.

March 6-9: Regional Conference of Western Mountain District, A.I.A., Broadmoor Hotel, Colorado Springs, Colo.

March 8-12: Regional Convention and Exhibition of the American Association of School Administrators, Los Angeles, Calif.

April 5-9: Regional Convention and Exhibition of the American Association of School Administrators, Boston, Mass. Entry blanks and details for the architectural exhibition available from the A.A.S.A., 1201 16th St., N. W., Washington, D. C.

April 24-25: Annual Convention of Virginias-Carolinas Hospital Association, Hotel Roanoke, Roanoke, Va. In cooperation with A.I.A. chapters in the Carolinas, Virginias and Washington, D. C., the Association is planning sessions of special interest to architects.

April 30-May 3: 45th Annual Assembly, The Royal Architectural Institute of Canada, Hotel Vancouver, Vancouver, B. C. A.I.A. visitors are welcome, and if planning to attend should address Secretary, R.A.I.C., 1323 Bay St., Toronto 5, Canada, for details.

May 1, 2: Middle Atlantic District Conference, Roof Garden floor, Bellevue Stratford Hotel, Philadelphia, Pa.

May 6-9: 4th International Lighting Exposition and Conference, Auditorium, Cleveland, Ohio.

May 19-24: International Churchman's Exposition, Chicago International Amphitheatre, Chicago, Ill. Entry blanks for the architectural exhibition may be had from the Exposition headquarters, 19 S. LaSalle St., Chicago 3, Ill.

June 24-27: 84th Convention, A.I.A., The Waldorf-Astoria, New York, N.Y.

June 25-28: British Architects Conference of 1952, Edinburgh, at the invitation of the Royal Incorporation of Architects in Scotland. A.I.A. visitors are welcome and, if planning to attend, should ask C. D. Spragg, Secretary, R.I.B.A., for a program.

July 10-31: Summer School for study of English Architecture, art and social history, Attingham Park, Shropshire, England. Information from Mr. George Trevelyan, Attingham Park, Salop.

The Editor's Asides

THOSE LIVING near New York City are having at present an unusual opportunity to see a special exhibition at the Pierpont Morgan Library. Famous milestones in the architectural literature of four centuries are on view: the first printed book on architecture, Alberti's "De re Aedificatoria" (Florence, 1485); the first printing of Vitruvius' "De Architectura" (Rome, 1486); Palladio's "I Quattro Libri dell'Architettura" (Venice, 1570); "The Five Books of Architecture," by Sebastiano Serlio, the Bolognese architect brought to Paris in 1540 by Francis I to work at Fontainebleau; works of Robert Adam, Piranesi, and of many others—treasures seldom brought to public view. The exhibition will close April 12.

MANLY FLEISCHMANN and his associates in defense production are seriously concerned over the scrap drive. It is not moving as rapidly as it should. Steel production is the basis of all our industrial effort. If it should fail, the whole effort would be hamstrung. It must not fail. Private industry and the trade associations are awake and working wholeheartedly to keep

the flow of scrap up to the emergency needs. We have not yet come to the uneconomical house-to-house canvas which the last war forced upon us. Architects as a class are not hoarders of scrap metal, but they are keen observers, and their influence in making scrap flow to the junk dealer and thence to the steel mills is really needed.

WE CANNOT BUILD TODAY all the structures an enlightened people would like to build. We *can* design them, and work up a shelf of deferred projects against the day—perhaps not far off—when we shall get the green light. Those who would postpone making working drawing for a project on the ground that the design may be outmoded should note the experience of the State of California. Convinced of the wisdom of planning its post-war construction while the war was being fought, the State piled up a shelf of drawings for about \$300-million worth of deferred projects. All but \$30,000 worth of this work was subsequently completed without change.

The architects, engineers and construction industry of California's Alameda County are explor-

ing the possibilities of a fully organized regional campaign to promote the idea, including the offering of state legislation to make planning money available to both state and local projects. And the private client would come under the same community pressure for advance planning in the interests of all.

ARCHEOLOGY HAS NOT LACKED for inspired diggers and the arm-chair support of museum and foundation money. One of the most surprising protagonists, however, has turned out to be a Marshall Plan bulldozer. Burrowing away on the Greek island of Mytilene, the ancient Lesbos, in the Eastern Aegean, the bulldozer was preparing the ground for an airfield. Under a present-day chapel, cleared away with church permission, have been found artifacts and fragments of earlier Roman and Greek temples, and the ruins of what appears to be a fifth-century church, possibly one of Christendom's oldest.

IN THE "ten best books of the year," from the viewpoint of the real-estate men—Robert H. Armstrong judging—three are by architects: "Architectural Graphic

Standards," by Charles G. Ramsey and Harold R. Sleeper, F.A.I.A.; "Shopping Centers," by Geoffrey Baker and Bruno Funaro; and "Building for Investment," by Clinton H. Cowgill.

IN THE February JOURNAL there was a hint of the wide pastures open to the man with architectural training. An instance of the versatility that is occasionally found was seen in the Fifth Avenue window of the Mosler Safe Company several weeks ago. John Wenrich, nationally known specialist in rendering, whose preliminary studies of Rockefeller Center and of the 1938 New York World's Fair will long be remembered, had on view a collection of bank check designs.

WHEN WE PUBLISHED a photograph, last month, of Pasadena Chapter's standardized sign for architects' used in identifying the authorship of a job under construction, we had a feeling that it would arouse comment. The sign, it will be recalled, was nailed to a tree. Harvey Stevenson, F.A.I.A., of New York writes: "California has done it again! I had always thought that only God could make a tree."

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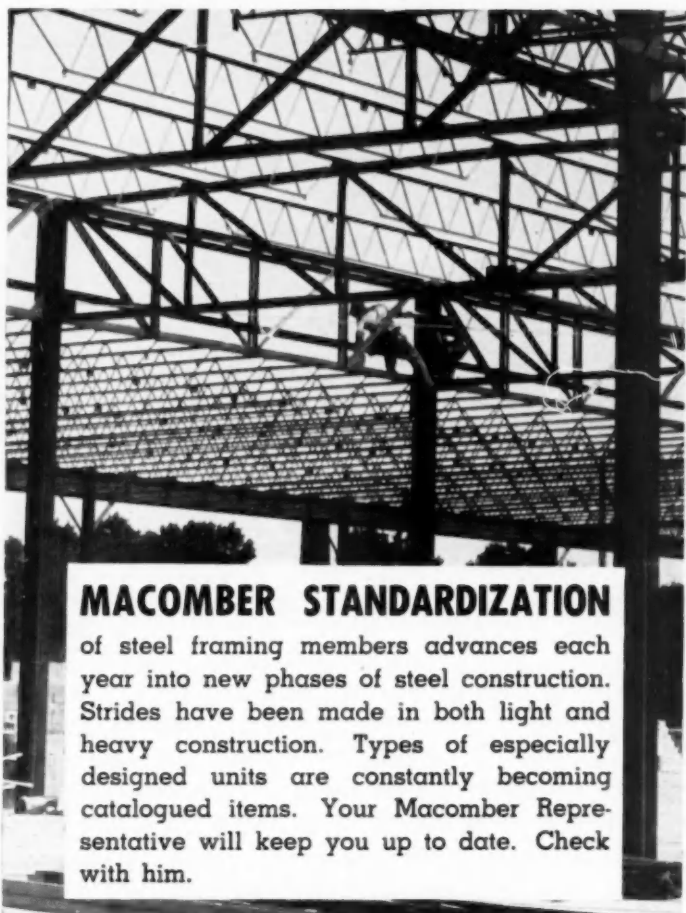
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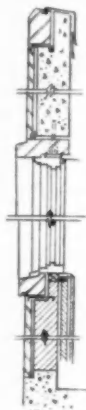


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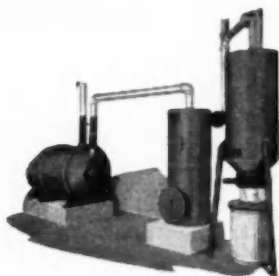
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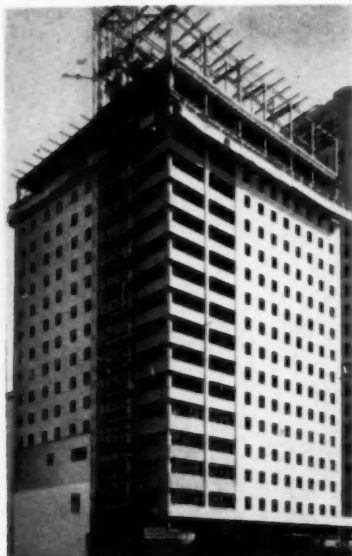
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Typical view showing Webster Wulvector ® providing heat the full window length, column to column. The steam inlets and the returns are in alternate columns. Webster Radiator Valves provide shut-off of the heat in each bay.

Steam Cost 12% under estimate

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OF STEAM HEATING**

"Controlled by the weather"

Commerce Building, Harrisburg, Pa. Architect: William Lynch Murray & Associates, Mechanical Engineer; Benj. A. Johnson, Heating Contractor; Hettr Brothers. Inset shows the heart of the Webster Moderator Control Variator and Electronic Pressure Control Unit shown here operate in conjunction with the following equipment not shown: Outdoor Thermostat, motor-operated Main Steam Control Valve, and extended tube orifices installed in each Wulvector ® unit.



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